



March 8, 2016

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TO: Chair Hilda L. Solis
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Board of Supervisors

FROM: Laura Zucker 
Executive Director

Hilda L. Solis
Mark Ridley-Thomas
Sheila Kuehl
Don Knabe
Michael D. Antonovich

SUBJECT: **REPORT BACK ON IMPROVING LEADERSHIP, WORK FORCE,
PROGRAMMING AND AUDIENCE DIVERSITY IN LOS
ANGELES COUNTY CULTURAL INSTITUTIONS**

On November 10, 2015, the Board directed the Executive Director of the Arts Commission to take the following actions:

Commissioners

Claire Peeps
President

Bettina Korek
Vice President

Pamela Bright-Moon
Secretary

Betty Haagen
Executive Committee

Helen Hernandez
Executive Committee

Eric Hanks
Constance Jolcuvar
Peter Lesnik
Claudia Margolis
Kathryn McDonnell
Alis Clausen Odenthal
Norma Provencio Pichardo
David Valdez
Hope Warschaw
Rosalind Wyman

Laura Zucker
Executive Director

1. Establish an advisory group of diverse art/community leaders within the County to develop recommendations for ways to enhance the participation and leadership of individuals from underrepresented communities in the arts;
2. Work with the advisory group to identify "best practices" being utilized around the country to address issues of cultural equity, including methods to expand the diversity of audience members, exhibits and performances, as well as encourage individuals from underrepresented communities to enter the arts as a career, creating a pipeline for them to access leadership positions;
3. Establish a close working relationship with the New York Cultural Affairs Department, whose consultant is compiling "best practices" to inform their work, as well as with others performing similar work, to benefit from their experiences;
4. Report back to the Board within 90 days in writing with a status report on findings to date and estimated funding needed to hold Countywide convenings on this issue to develop a final report with input from diverse stakeholders, and include proposed funding sources (other than the County), such as philanthropic organizations and private enterprises, with a final report due within six months from the date funding has been approved by the Board.

Subsequently, the First District requested that the timeframe for this report back to the Board be extended to March 8, 2016. This memorandum provides an update on the findings to date and estimated funding needed to implement the above referenced directives on the issue of improving leadership, work force, programming and audience diversity in Los Angeles County cultural institutions.

1. Establish an advisory group of diverse art/community leaders within the County to develop recommendations for ways to enhance the participation and leadership of individuals from underrepresented communities in the arts.

Interest in this initiative was immediately very high. Close to 150 people either expressed a direct interest in serving on the advisory group or were nominated by others. Thirty-six community leaders from across a variety of sectors have been confirmed to serve on the Advisory Committee, representing diversity in ethnicity, disciplines, age, as well as the LGBTQ and able-challenged communities. (Attachment 1)

The Advisory Committee is being led by three co-chairs: Tim Dang, the Producing Artist Director at East West Players; Helen Hernandez, President and Founder of The Imagen Foundation and Executive Producer of the Imagen Awards and Maria Rosario Jackson, a senior advisor to the Arts and Culture Program at The Kresge Foundation and adjunct faculty at Claremont Graduate University. (Attachment 2)

The co-chairs and members of the advisory committee were approved by the Arts Commissioners at their meeting on January 11, 2016.

The Advisory Committee will guide the effort, titled the Cultural Equity and Inclusion Initiative, by helping shape its vision, goals and recommendations to the board, focusing on diversity in five key areas: staff, boards, audience, programming and creators/artists.

2. Work with the advisory group to identify “best practices” being utilized around the country to address issues of cultural equity, including methods to expand the diversity of audience members, exhibits and performances, as well as encourage individuals from underrepresented communities to enter the arts as a career, creating a pipeline for them to access leadership positions.

The following key tactics are being utilized to identify promising practices, transferability of programs and generation of new ideas:

Online Portal

An online portal will be created to provide details of the initiative, opportunities for engagement and participation, with an interactive user interface to submit feedback, ideas and examples of best practices, both in the arts and in other sectors from which the arts can learn.

Survey

An electronic survey will be widely available throughout the region as an additional resource to gather public feedback.

Convenings

Ten town halls will be held throughout the county, along with twelve smaller working groups that will design strategies and tactics to increase diversity in the five focus areas. Funders and county cultural institutions will convene separately to identify additional resources available to execute the recommendations provided to the Board.

Demographic Data Collection

Data will be collected and analyzed to determine the current demographic makeup of the boards of directors and staff (including artists, independent contractors and volunteers) for nonprofit arts and cultural organizations that are grantees of the LA County Arts Commission or other municipal funders in Los Angeles County. It is anticipated that this information will be collected on an annual basis to measure progress over time. The Arts Commission has requested \$15,000 in ongoing funding as part of its FY 16-17 budget to be able to track this information annually.

As part of the Los Angeles County data demographic collection, the Arts Commission also is leading the discussion to implement the survey statewide, working closely with regional and state organizations including the San Francisco Arts Commission, the California Arts Council and the Hewlett and James Irvine Foundations.

3. Establish a close working relationship with the New York Cultural Affairs Department, whose consultant is compiling “best practices” to inform their work, as well as with others performing similar work, to benefit from their experiences.

The Arts Commission Executive Director has a longstanding working relationship with the New York Cultural Affairs Department (NYC Culture) and is currently in consultation with Edwin Torres, Deputy Commissioner. NYC Culture released the results of a survey they conducted of their recent grantees and identified the next steps for their efforts to implement programs that increase diversity. An overview from the survey can be found in Attachment 3.

An extensive literature review intended to investigate and provide background information on how others have addressed diversity, cultural equity and inclusion, both through academic research and practitioner experience, has been completed by Arts Commission staff and will provide the foundation for advisory committee discussions. The literature review looks at many other jurisdictions, including the Regional Arts and Culture Council in Oregon, which developed a toolkit, “An Introduction to Engaging Diverse Audiences,” in 2014 and Arts Council England’s “The Creative Case for Diversity,” designed to promote diversity and inclusion in the staff, boards, programming and audiences of its grantees. The complete literature review will be made publicly available through the online portal.

4. Report back to the Board within 90 days in writing with a status report on findings to date and estimated funding needed to hold Countywide convenings on this issue to develop a final report with input from diverse stakeholders, and include proposed funding sources (other than the County), with a final report due within six months from the date funding has been approved by the Board.

The process as outlined in Attachment 4 is budgeted at \$154,000. As of the date of this report, the Weingart Foundation, the Annenberg Foundation and the Durfee Foundation have solicited grant requests totaling \$55,000 and are reviewing these proposals.

Last Name	First Name	Title	Organization
1 Avila	Betty	Associate Director	Self Help Graphics
2 Avila	Glenna	Artistic Director	CalArts Community Arts Partnership (CAP), Wallis Annenberg Director of Youth Programs
3 Benavides	Carlos	President	LA County Commission on Disabilities
4 Borda	Deborah	President and CEO	LA Philharmonic Association
5 Bright-Moon	Pamela	Arts Commissioner	Second District
6 Caldwell	Ben	Arts Educator/Independent Filmmaker	KAOS Network
7 Carrasco	Barbara	Visual Artist	
8 Dang	Tim	Co-Chair, Advisory Committee	Producing Artistic Director, East West Players
9 Devis	Juan	VP Content Development and Production	KCET Link
10 Diamond	Julia	Program Director	Grand Park
11 Echeveste	John	Chief Executive Officer	La Plaza de Cultura y Artes
12 Elgarbly	Jordan	Executive Director	Arts Center for the Greater Middle East
13 Flores	Quetzal	Program Manager, Southern California	Alliance for California Traditional Arts
14 Garcia	Edgar	Arts and Culture Deputy	Office of Mayor Eric Garcetti
15 Gindler	Kiki	President of the Board	Center Theatre Group
16 Godoy	Mynor	Education Program Officer	United Way of Greater Los Angeles
17 Hernandez	Helen	Co-Chair, Advisory Committee	Arts Commissioner, First District
18 Ito	Leslie	Executive Director	Japanese American Cultural and Community Center
19 Ivins	Letitia Fernandez	Creative Services Manager	Metro
20 Jacinto	Joel	Commissioner, Dept. Public Works	Executive Director, SIPA
21 Jackson	Maria Rosario	Co-Chair, Advisory Committee	Senior Advisor, Arts and Culture Program, The Kresge Foundation
22 Jefferson	Charmaine	Owner/Consultant	Kélan Resources
23 Luke	Gregorio	Former Director	Museum of Latin American Art
24 Margolis	Claudia	Arts Commissioner	Fifth District
25 McDonnell	Kathy	Arts Commissioner	Fourth District
26 Moore	Rachel	President	The Music Center
27 Muslar	Elena	Production Assistant	Skirball Cultural Center
28 Ok	Prumsodun	Associate Artistic Director	Khmer Arts Academy
29 Padilla	Debra	Executive Director	SPARC
30 Peeps	Claire	Arts Commissioner, Third District	Executive Director, Durfee Foundation
31 Reinholz	Randy	Artistic Director	Native Voices at the Autry
32 Rodriguez	Luis	Poet Laureate, City of Los Angeles	President, Tia Chucha's Centro Cultural
33 Sakai	Koji Steven	Vice President of Programs	Japanese American National Museum
34 Sueko	Seema	Associate Artistic Director	Pasadena Playhouse
35 Valenzuela	Jose Luis	Artistic Director	Los Angeles Theatre Company
36 Vesga	Diana	Chief Administrative Officer	LACMA

Los Angeles County Cultural Equity and Inclusion Initiative ADVISORY COMMITTEE CO-CHAIRS



Tim Dang is the Producing Artistic Director at East West Players. This season marks Tim's 23rd year as Producing Artistic Director. Under Tim's leadership, EWP has grown from a 99-seat black box space to a professional 240-seat mid-sized theater. In 2006, Tim and EWP played an instrumental role creating "The Next Big Bang," the first ever national convening of 200 APA arts leaders, academics and artists. In 2009, he was recognized with the James Irvine Foundation Leadership Award. Tim is on the board of Arts for LA and the Consortium of Asian American Theaters and Artists (CAATA). Recent directing credits: "Beijing Spring," "Chess," "A Little Night Music," "Krunk Fu Battle Battle," "Imelda: A New Musical," "Pippin," "Equus," "Mysterious Skin." Tim has directed at Singapore Repertory Theatre, PanAsian Repertory Theatre (New York), Celebration Theatre, West Coast Ensemble and Perseverance Theatre (Juneau)



Helen Hernandez is the President and Founder of The Imagen Foundation and Executive Producer of the Imagen Awards. Over the last 30 years, the Imagen Foundation has honored Latinos and Latino culture. The Imagen Awards exemplify the best of what Hollywood can produce in portraying the image of Latinos and Latino culture. Prior to establishing the Imagen Foundation, Ms. Hernandez was the Vice President of Public Affairs for Embassy Communications (presently Sony Pictures Entertainment) supervising programs that enhanced the company's reputation in the national community for socially and culturally sensitive programming. Helen serves on the national Board of Directors of Public Broadcasting System (PBS) and serves as Co Chair of the Diversity Advisory Committee, National Parks Conservation Association (NPCA), Los Angeles County Arts Commission, President's Council of Cal State LA University, Los Angeles Council for the Women's History Museum, and the National Association for the Hispanic Elderly and is also a member of The Academy of Television Arts and Sciences.



Maria Rosario Jackson is senior adviser to the Arts and Culture Program at The Kresge Foundation and adjunct faculty at Claremont Graduate University in Claremont, Calif. In 2013, President Obama appointed Maria to the National Council on the Arts. She serves on the advisory board of the Lamber Foundation and on boards of directors of the National Performance Network and the Alliance for California Traditional Arts. Maria is the former director of the Culture, Creativity and Communities Program at the Urban Institute, where she was based for 18 years. There, she led research on arts and culture indicators, measuring cultural vitality, arts and culture in comprehensive community revitalization, development of art spaces, and support systems for artists. Maria earned a doctorate in urban planning from UCLA and a master's degree in public administration from University of Southern California.



January 28, 2016

Dear colleagues:

Around this time last year, the Department of Cultural Affairs launched a diversity initiative in front of an overflow crowd at the Ford Foundation. The initiative was inspired by Mayor Bill de Blasio's vision for a more inclusive and equitable city and driven by our administration's commitment to diversity - from our hiring at every level, to workforce development, to engaging a larger share of minority and women owned businesses. We are in the midst of a national discussion on diversity from college campuses, to professional sports, to the motion picture industry, and beyond. In our role as a public agency and supporter of art and culture in America's most diverse city, we are committed to opening doors for New Yorkers of all backgrounds to become audience members, staff, and leaders of our cultural organizations.

A major component of this initiative is to set a baseline understanding of where our cultural community stands with regards to diversity, and the results are in: 987 organizations provided information on 36,441 paid employees for Ithaka S+R's diversity survey of New York City cultural groups. The challenges laid out in the data are real, but there is also good news. For instance, New York City's museum workforce is considerably more diverse than the national averages; a decade-by-decade comparison shows that newly hired employees are more diverse than those hired in decades past; and the numbers on gender equity are encouraging.

It is clear that we have work to do. The workforce in our cultural sector is not as diverse as the City of New York. This follows similar trends revealed by national surveys, and the specific data on New York City will help us to develop efforts that respond to our unique circumstances. In scores of interactions we've had with staff at organizations large and small from across the City, the overwhelming majority recognizes the problem and is committed to working together to make real, measurable progress. Now we have a foundation for our conversation and action. We encourage you to share examples of successful programs, resources, critical areas for further investigation, or other feedback based on your experiences with diversity efforts, using the Speak Up page at www.nyc.gov/culture/diversity.

Sincerely,

Tom Finkelpearl
Commissioner

Edwin Torres
Deputy Commissioner

NYC Department of Cultural Affairs | Diversity Survey Overview

INTRODUCTION

The NYC Department of Cultural Affairs (DCLA) prepared this overview of data collected by research firm Ithaka S+R on the staff and board makeup of nonprofit cultural organizations that received funding from the DCLA in the last three fiscal years. We embarked on this effort as part of the de Blasio administration's commitment to fostering a fairer and more equitable city, and we believe in the value of a cultural sector that reflects the communities it serves. Not only is an inclusive workforce better at problem-solving, more innovative, more deliberative, and more effective than one that lacks diversityⁱ, but it makes our creative community fairer, richer, and more dynamic. We also believe that cultural organizations that adapt to ongoing demographic changes can continue to connect with New Yorkers as audiences and stakeholders, strengthening the sector as a whole.

BACKGROUND

In January 2015, DCLA launched a major initiative to promote and cultivate diversity among the leadership, staffs, and audiences of cultural organizations in New York City as an investment in the long-term viability of our cultural sector. The goals of this initiative are:

- To establish a baseline understanding of the staff and board makeup of New York City's cultural organizations through a survey;
- To identify and share successful strategies for cultivating workforce, leadership, and audience diversity for adaptation by cultural organizations; and
- To initiate new partnerships and programs aimed at building a pipeline for the next generation of leaders in the cultural sector that reflects the city it serves.

As part of this initiative, the Mertz Gilmore Foundation and Rockefeller Brothers Fund provided funding for nonprofit research firm Ithaka S+R to administer a survey to nearly 1,000 nonprofit cultural organizations located in New York City. The survey, designed in collaboration with a committee of representatives from cultural organizations, collected demographic data on race/ethnicity, gender, disability, age, job type, and level of seniority.

FINDINGS OVERVIEW

The survey's findings illuminate the degree to which NYC's cultural community has responded to the city's changing demographics while highlighting critical opportunities for growth.

Race and Ethnicity

NYC'S cultural workforce does not reflect the racial and ethnic diversity of the city:

According to the U.S. Censusⁱⁱ, **New York City's population** identifies as:

- 66.7% people of color
- 33.3% white non-Hispanic
- 52% female

This survey found that **NYC nonprofit cultural staff** identifies as:

- 35.6% people of color
- 62.2% white non-Hispanic
- 52.6% female

When put into context with recent data on museums and cultural nonprofits, the new data reveal greater diversity than the national workforce:

On the **national level**, individuals identifying as white accounted for:

- 72% of museum staffⁱⁱⁱ;
- 78% of arts managers^{iv};
- 91% of board members^v.

This survey of **NYC cultural groups** found that individuals identifying as white accounted for:

- 59% of museum staff;
- 74% of senior staff;
- 78.1% of board members.

Disability

The quantitative section of the survey included a request for information about the number of staff members who self-identify as having a disability, but a statistically insignificant number of groups provided responses on their staff for this prompt. While this lack of information is an obstacle, DCLA will seek to find meaningful ways to continue to include people with disabilities in new efforts aimed at increasing access and inclusion.

Gender

Over half of individuals in leadership roles are women. This holds true on the staff level, which includes an even mix of men and women, with women slightly more numerous than men on every level of employment, from junior to senior staff. Likewise, cultural boards are split almost evenly between men and women.

Non-binary individuals are not well represented in the data. DCLA will work with our colleagues to explore opportunities for education and programming ensuring that these groups are involved in the discussion around inclusion and equity.

LESSONS & HIGHLIGHTS

- ***There is diversity across job titles & decade hired:*** Looking at job types with the greatest number of positions – more than 1,000 in number - the survey shows that certain types of positions within organizations are more diverse than others. While senior management positions are typically more white, 46% of employees in finance, 45% of employees in programming, 50% of employees in visitor/patron services, and 42% of employees in education identified as people of color.
- ***The workforce is becoming more diverse:*** The survey found that the most diverse staff cohort was hired in 2010s, of which 43% self-identified as people of color. They are also the largest cohort (21,554), paving the way to make real progress toward a more diverse cultural workforce.
- ***Opportunities for pipeline development:*** Of the survey respondents who identified barriers to increasing diversity at their organizations, over 75% cite lack of a viable pipeline of diverse job candidates as a major challenge. However, younger and more recently hired staff members are more likely to be diverse by race/ethnicity and gender. 69% of survey respondents identified partnering with educational institutions and organizations to access a more diverse staffing pool as an effort in which they would participate.
 - When compared to other levels within organizations, **leadership** is less diverse (56% of junior staff are white, compared to 73% of senior staff), indicating opportunities to develop internal pipelines that cultivate talented people early in their careers for leadership positions.
 - The same holds for **boards of directors**. With more than 78% of board members identifying as white, there are enormous opportunities to cultivate leaders from more diverse backgrounds, ensuring that these values are reflected at every level of our cultural community.
- ***Sharing of effective practices:*** In the qualitative section of the survey, 69% of respondents identified peer-to-peer sharing of successful practices and diversity workshops as services they would value. DCLA will convene organizations leadership, human resource directors, and other staff to identify specific policies, strategies, and interventions that have been successful in increasing diversity in their staff and boards. The goal will be developing a concise set of recommendations to help support organizations' efforts to achieve continued progress.

NEW INITIATIVES

The enthusiasm and urgency on this issue have provided opportunities to take serious action toward addressing the issues highlighted in this report.

- The City's [Theater Subdistrict Council](#) is exploring a funding initiative of up to \$2 million in grants for the development and training of theater professionals with a focus on people currently underrepresented in the professional theater community. The Theater Subdistrict Council is expected to make a formal announcement and issue a request for proposals in the spring of 2016.
- DCLA will commit \$1 million for the Cultural Institutions Group to fund proposals that support diversity efforts in the cultural community. DCLA will issue a request for proposals in the spring.
- DCLA is working closely with partners including the City University of New York and private philanthropies to build and support new pipeline programs that create internship and employment opportunities at cultural organizations, and to develop leadership within these organizations. We will provide regular updates on these partnerships as they develop.

Sharing this data with our partners in the cultural community is one of the most important steps toward making real progress on these issues. No one knows these organizations better than the staff, leaders, and stakeholders that serve them, and your commitment is critical to finding solutions that work across the full breadth of the city's creative sector.

Public Engagement

This survey is part of an ongoing initiative to support the cultural sector's efforts to better engage the residents of the City we serve. Now that the data is public, we want to hear from you. DCLA will present the information at a number of upcoming public events, and members of the public are encouraged to submit their thoughts, recommendations, and other feedback using the Speak Up submission form. DCLA plans to host a convening in late March that follows up on the conversations begun at the Ford Foundation and BRIC kickoff events in 2015.

THANK YOU

On behalf of the NYC Department of Cultural Affairs, we would like to thank our partners who funded this study and the broader diversity initiative: the Ford Foundation, The Rockefeller Brothers Fund, The Mertz Gilmore Foundation, and Deutsche Bank Americas Foundation. Thanks also to the dedicated and insightful members of the diversity advisory committee who have given us excellent feedback and guidance throughout the process. DCLA has also received inspiring and passionate advice and support from City Hall from the very start, most especially Mayor Bill de Blasio, First Deputy Mayor Anthony Shorris, and Counsel to the Mayor Maya Wiley.

From our initial public discussions on this topic to the design and execution of the survey, the knowledge and expertise contributed by a range of dedicated partners have provided a solid foundation we can build on. This data release represents an important step, and we are grateful to everyone who took the time to carefully and thoughtfully respond to the questions posed. We encourage you to visit www.nyc.gov/culture/diversity to learn more, discuss, and share ideas as we work together to develop our collective steps into the future.

ⁱ See Phillips, Katherine W., "How Diversity Makes Us Smarter," *Scientific American* 311, no. 4 (2014) <http://www.scientificamerican.com/article/how-diversity-makes-us-smarter/>; Hoever, Inga J., Daan van Knippenberg, Wendy P. van Ginkel, Harry G. Barkema, "Fostering Team Creativity: Perspective Taking as Key to Unlocking Diversity's Potential" *Journal of Applied Psychology* 97 no. 5 (2012): 982-996; Paletz, Susannah B.F., Ella Miron-Spektor, Chun-Chi Lin, "A Cultural Lens on Interpersonal Conflict and Creativity in Multicultural Environments" *Psychology of Aesthetics, Creativity and the Arts* 8 no. 2 (2014): 237-252; Walker, Vernetta, "Beyond Political Correctness: Building a Diverse Board" in *Recruiting a Stronger Board: A BoardSource Toolkit*, ed. Board Source, 60-62 (Washington, DC: Board Source, 2009); and Hunt, Vivian, Dennis Layton and Sara Prince, *Diversity Matters*, (London and Atlanta: McKinsey and Company, 2015), February 2, 2015 revised version. http://www.mckinsey.com/insights/organization/why_diversity_matters.

ⁱⁱ New York City Department of City Planning, *NYC2010: Results from the 2010 Census: Population Growth and Race/Hispanic Composition*, (New York: Population Division, NYC Department of City Planning, 2011), 14. <http://www.nyc.gov/html/dcp/pdf/census/census2010/pgchc.pdf>; and United States Census Bureau, "Quick Facts: New York City, New York," <http://www.census.gov/quickfacts/table/PST045215/3651000.00>.

ⁱⁱⁱ Schonfeld, Roger, Mariët Westermann, Liam Sweeney, *The Andrew W. Mellon Foundation Art Museum Staff Demographic Survey*, 3 (New York: Andrew W. Mellon Foundation, 2015) https://mellon.org/media/filer_public/ba/99/ba99e53a-48d5-4038-80e1-66f9ba1c020e/awmf_museum_diversity_report_aamd_7-28-15.pdf.

^{iv} Cuyler, Antonio "An Exploratory Study of Demographic Diversity in the Arts Management Workforce" *Grantmakers in the Arts Reader* 26 no. 3 (Fall 2015) <http://www.giarts.org/article/exploratory-study-demographic-diversity-arts-management-workforce>.

^v Ostrower, Francie, "Diversity on Cultural Boards: Implications for Organizational Value and Impact" Working Paper (National Endowment for the Arts and the University of Texas at Austin, 2013) <https://www.arts.gov/sites/default/files/Research-Art-Works-UTX-Austin.pdf>.

Los Angeles County Cultural Equity and Inclusion Initiative
PROCESS

